# Join in and Celebrate

# SACRED DANCE GUILD

newsletter **JOURNAL** newsletter

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## PRESIDENT's LETTER

A Blessed New Year to Everyone -

I hope each and every one of you has had a wonderful holiday season and that the birth of a new year has put some new focus on sacred dance for 1985.

Festival '85, "Passages Through Sacred Dance" in Lancaster, Penna., is revolving around a very versatile and exciting faculty representing major religious philosophies and all devoted to the wholeness and spirit of sacred dance. The Guild Festival has traditionally been our "lifeblood" with continuing opportunity for new and old member unity, fellowship, and spirituality during an intense annual celebration. This is my personal plea to all members to really try to find resources to help you attend June 17-21. Limited SDG scholarships are available; church sponsorships are there for the asking. The eastern Pennsylvania landscape and charm are unforgettable as will be your week there!

My second plea to all members is to send me information on yourself, your company or dance choir, your church work, your ideas and perceptions, dance and book critiques, plus programs and flyers. Duplication of these will be sent to our international membership. Input of this nature is essential to continue the good networking of communication. Please help.

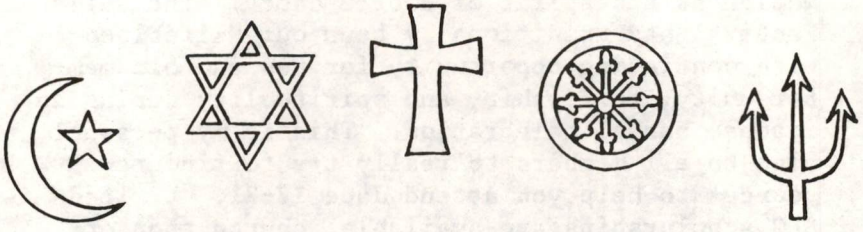
Thirdly. I will continue to encourage, push, and cajole for more chapters, and to remind you that---wherever 15 or more sacred dance lovers are gathered together, there should also be a chapter established. Amen. (What truth is there to rumors of future Washington D.C. and Arizona chapters?)

And last thoughts -

One of the most interesting letters I have received was from Carol Vassallo (N.Y.), who explained that her chaplain residency work with burn patients at a trauma unit was changing her and deepening her teaching. "I see much pain...More and more I recognize the need for ALL of us to dance. More and more I see dance as a primary means of healing ...and that by dancing we can transform our world."

...Valuable thoughts for another and better new year.

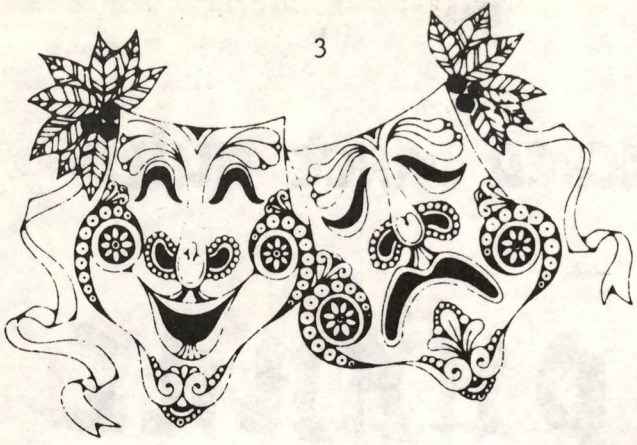
With joy and thankfulness,
Barrie Gibby



Muslim Jewish Christian Buddhist Hindu

To those who love God
all things work together
for good.

*Romans 8:28*



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# SACRED DANCE GUILD

# JOURNAL

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(This issue Journal will feature a variety of articles submitted.)

MY SELF, EXAMINED by Mark Wheeler (originally published in NDA Focus X Religion and Dance, 1982)

(Ed. Note: Mark is head of the Department of Dance at the University of Georgia, Athens and is a member of the SDG.)

"If you are seeking the solutions for the Great Whys of your creation, you will have to start with the little Hours of your day-to-day living. If you are looking for the answers to the Big Questions about your soul, you'd best begin with the Little Answers about your body." (Dr. George Sheehan in Running and Being: the Total Experience.)

It had been suggested that I set down on paper just what I, a dancer, conceive myself to be, that I inquire as to whether I perceive my existence/essence as being physical or mental or spiritual or, just perhaps, an integration of these. Certainly never before having found a graduate course assignment to be a fruitless, purely academic, even debilitating exercise, I asserted that I would defy the perpetrator of this self-dissection

and, by God, express on paper who the hell I am.

'I came to like the idea, deciding to have the document reprinted. 'Copies of a copy of a copy,' Plato would have it, but he, like the fox who sold his Xerox stock before copies became respectable, was just sour grapes. It will be good, I reasoned, to have a reprint on hand when a cashier, contemplating my bank check, demands identification or when a receptionist asks 'Who's calling?' 'Who am I, anyway? Am I my resume?' My professor suggests that I am just that, so I decided to write it.

"The professor's belief that I can, through mental and verbal pyrotechnics, arrive at an expression of my essence, and my submission to that suggestion, label both of us rationalist in method. One holding the rational process in lesser esteem would declare this exercise a 'fruitless, purely academic, even debilating' one and would take a never-to-be fulfilled incomplete in this particular course of life.

"The other side of the rationalist coin, the side that is bartered more passionately than the method side, is concerned with belief.

> The opinion opposed to mysticism in philosophy is sometimes spoken of as rationalism. Rationalism insists that all our beliefs ought ultimately to find for themselves articulate grounds...Vague impressions of something indefinable have no place in the rationalistic system...If you have intuitions at all, they come from a deeper level of your nature than the loquacious level which rationalism inhabits.(James, William. The Varieties of Religious Experience: a Study in Human Nature.)

"I shall proceed. I'll resume this survey, but with no naive hope of finding 'articulate grounds' for my beliefs or for my belief-related actions. I'll be loquacious, but never entertaining the

possibility that this or any other excavation will reach my 'deeper levels.' Granted, I like to think things out, but I love my mysteries too.

"Another problem with the rationalist position, it seems, is that in its most eloquent expression, that of Descartes, it is sufficiently narrow in its conception of the cognitive process to exclude from application any movement of the body or other link to the senses. It is, in this light, the logical extension of Plato's mind-body dichotomy.

> I shall close my eyes, I shall stop my ears, I shall call away all my senses. I shall shout out even from my thoughts all images of bodily things. (Descartes, Rene, "Meditations on First Philosophy, Meditation III." Philosophical Writings. Translated by Herman K. Smith, New York: The Modern Library, 1958.)

"Descartes, as Kleinman observes, further identifies movement of the body, the dancer's raison d'etre, as 'physical,non-thinking, and corporeal, severing it completely from the world of cognition, sensing, and knowing (res cogitans). (Kleinman, Seymour 'Physical Education and Lived Movement' Proceedings of NCPEAM, 1970, p. 63) Descartes convinces me, a rationalist I am not.

"The 'vague impressions' and 'intuitions...from a deeper level' which James associates with the nonrational outlook likewise do not fit into the idealism of a Plato nor the materialism of a Berkeley. For Plato even the furthest recessed fossils of knowledge are easily explained through an elaborate system of deja vu: we've been here before, and though the replay isn't instant, the recall may be. The materialists, for their part, would have me reduced to that finite point on a graphy where genetics and circumstance meet. Such simplistic bisection is an insult to my infinity of idiosyncracies. What idiosyncracies? Hang on; like an initially reluctant participant in primal scream therapy, I'm warming up to the idea of bar-

ing all.

"I must first complete this rundown of what I am not. Rationalist. Idealist. Materialist. Pragmatist? Although William James is among my favorite thinkers, I find him in the pragmatic position a potential threat to heartfelt discourse. James relates the principle of Mr. Charles Peirce:

> In what respects would the world be different if this alternative or that were true? If I can find nothing that would become different, then the alternative has no sense. (James, William. Pragmatism: a New Name for Some Old Ways of Thinking. New York: Longmans, Green and Co., 1946.)

"Man, I hold, has a deep, deep need to talk about things he cannot know, about that which he only believes, about this 'alternative' rather than that. To 'know' in the Platonic sense implies that all the facts are in. In questions of this kind the word 'fact' itself provokes a smile: certainly the facts are never all in. Accordingly, the debate cannot end. Believing that this paper's conclusions or absence thereof will make 'nothing different,' but at the same time not believing the paper to be a 'fruitless...excersie,' I conclude: pragmatist.

"Phenomenologist? Getting to the thing itself? In this paper, that thing being sought is I. Getting to that 'thing' necessitates getting to those 'vague impressions' at the 'inner level.' For with me, you see, we're out of the tightship world of syllogism and onto logical proof and into the realm of mystics. Not only am I not rationalist, idealist, materialist, pragmatist. I'm not philosophical. I'm religious.

"It has been lamented that philosophy is a rational scratch for an emotional itch. For this predicament the lamentor prescribed the salve of religion. I prescribe the same for the seventy-

two-year itch of my expected lifespan. But one can hope to answer the question, 'What is the nature of religion?,' only after inquiring into the nature of the 'itch.'

"I deny that the itch is correctly characterized as being solely emotional. Analogous to emotional states in need of attention are body anxieties. A particular instance of this phenomenon is identified by the colloquial expression 'the can't help its.' In this state the body experiences a slight, momentary, completely involuntary convulsion, uncontrollable, yet tolerated by tensing the neck and shoulders, shaking the head, and saying 'I have the can't help its.' An occasional case of the 'can't help its,' like the emotional state of anxiety, is a necessary side effect of existence. The universe scratches us and the 'sacrifices and surrenders,' James' terms to be cited in context below, are the itches we muster up. Upon reflection I realize that the nature of my itching response, to a variety of scratches, is decidedly physical.

"My life would seem to be organized around a set of physical rituals. For example, once I have been out of bed over two hours, my every use of the toilet is preceded by my bending over, with legs straight and perpendicular to the floor, a la Horton technique, and touching my palms to the floor four times. I do the same before getting into a bath tub or shower, and again immediately upon stepping in. I go to my knees when feelings of gratitude or entreaty rush over me. I touch palms to the pavement before entering a car. When drinking beer in my home, alone late at night, I sit in the cross-legged Indian position of Yoga, Graham, and Hawkins, finding it important that I be well-aligned so that clear thoughts might close out the day. I care not about the alignment of the stars with regards to my astrological sign, but believe it crucial

that this reflective hour of the night finds my pelvis in proper relation to my spine.

"On a PBS documentary devoted to the life and artistry of pianist Arthur Rubenstein, the genius expressed, 'All my life I have been on my knees before music.' Upon hearing these words I decided that it would be admirable to attempt to inspire the epitaph, 'All his life he was on his knees before life.' Thus, I go to my knees frequently. Mind you, I take care not to be observed, but hope that the physical act of kneeling will create in me a sense of humility and awe which might be reflected in less physical aspects of my life.

"At moments of particular significance I am compelled to extend this prostration into a fully-counted execution of Erick Hawkins' 'scroll' exercise. For four counts of eight I explore the articulation of my vertebrae. Attempting to sense every physical point between, I pass four times from the forehead-on-the floor, 'rolled up into a ball' position to the squatting position with the spine perpendicular to the floor. Examples of such moments of particular significance are those when a rush of gratitude or entreaty comes over me, when leaving a place dear to me, when leaving a piano where I have found inspiration, when approaching a piano where I hope to be inspired, or, of course, every night before getting into bed. To experience one of these moments, or to reach the milestone which is the end of a day without acknowledging it would be a cosmic case of presumption.

"postures are of critical importance to me. My return to organized religion (I have six years before quietly renounced my Methodist upbringing and with it all organized worship) was to a great extent precipitated by the Episcopal Church's practice of using the kneeling rail which graces every pew. The dilemma for me was how to use it, kneel with thighs perpendicular to the floor or

to stretch the quadriceps and let the pelvis sit on the heels, one of the positions of the Hawkins' 'scroll.' The latter was more relaxed, permitting me to have the pelvis in its proper tilt forward, consequently permitting free contemplation. The former, however, seemed to more effectively pay homage. I recently determined that I would employ both positions, depending upon the part of the service being said and upon my relationship to the Force before whom I kneel.

"Since learning some years ago that Katharine Hepburn ended every shower with a cold shower, I have done the same. What began as a challenge has run the course through habit to ritualized reminder that I am alive. When the water has reached its coldest I push against the wall with my hands, doing eight Achilles tendon stretches, a la barre, four with each leg. Once done I can turn off the water, do my floor touches, and take up my towel.

"On a Kuder psychological preference test, I was asked if I frequently took stairs 'two steps at a time.' I realized that the right answer for me was 'yes' and determined that every set of steps I later encountered would be graced by at least one such jete! To fail in this would be to admit lost enthusiasm for all life.

"Sometimes when I'm studying in a carrel at a favorite coffeehouse, thoughts will jump from a written page to spur something to my mind. I will write it and like it. And old song will be on the radio and the moment becomes magical. I place my pelvis and spine in that harmonious relationship to each other, I contract my pubeco-ccygeus muscle, my iliac, psoas, and gluteals, until I feel that I have sufficiently imprinted the moment and adequately expressed admiration and gratitude to whom it may concern. To merely 'take it in' would constitute a case of taking it for granted. To tacitly let it go unheralded by my

deepest nerve ending would result in atrophy from the inside out; soon the thought on the page would just stay there; soon the old song would be just another old song; soon I'd be physiologically incapable of tingling with a high.

"In summary, in random moments of recognition of the precious tenuousness of life I may bring my pelvis forward and push out my lower back, I may stretch my arms from their glenoid fossae, I may touch my hands to the floor or lean over into a flat-back 'table-top,' or kneel with the forehead on the floor and there, pray.

> For when all is said and done, we are in the end absolutely dependent on the universe; and into sacrifices and surrenders of some sort, deliberately looked at and accepted, we are drawn and pressed as into our only permanent positions of repose. Now in those states of mind which fall short of religion, the surrender is submitted to as an imposition of necessity, and the sacrifice is undergone at the very best without complaint. In the religious life, on the contrary, surrender and sacrifice are positively espoused; even unnecessary givings-up are added in order that the happiness may increase. (William James)

"In the above words William James characterizes the relation of my self relating itself to my self; he pinpoints what I feel. If physical joy, i.e., tone, leanness, agility, flexibility, is to be taken away, I want to be sure that it was God, or fate, or the ravages of time that took it away, and not my own laxity, my own reluctance to surrender, to sacrifice, to expend energy in homage, to get 'on my knees before life.' Thus, this physical dues-paying has a physical end. But it must be seen in a broader, more complex, integrated light.

"Removed from purely physical concerns, I feel that if happiness, i.e., perception of the divine, aliveness to the instant, ability to reach the natural 'high' of a peak experience, is to be taken away, I do not want it to be due to my smugness of taking it for granted, to my failure to acknowledge, to my surrendering and sacrificing grudgingly. Despite the not exclusively physical nature of these broader concerns, the tool of cheerful surrender and sacrifice is the all of me, including my body.

"I cannot rationally explain why I do these things with my body, why I feel compelled to perform these personalized genuflections. A force from within my mind and body, and from without, commands me to these actions; I 'can't help it.' The force, because I can neither see nor explain it, has to be termed 'spiritual' or 'mystical.' My compulsion to obey such commands attests to my belief in the force. As for grounds for belief in the reality of this spiritual mystery, I find C.S. Lewis stating my position eloquently:

> Authority, reason, experience; on these three mixed in varying proportions all our knowledge depends. The authority of many wise men in many different times and places forbids me to regard the spiritual world as an illusion. My reason, showing me the apparently insoluble difficulties of materialism and proving that the hypothesis of a spiritual world covers far more of the facts with far fewer assumptions, forbids me again. My experience even of such feeble attempts as I have made to live the spiritual life does not lead to the results which the pursuit of an illusion ordinarily leads to, and therefore forbids me yet again. (C.S. Lewis, Christian Reflections, edited by Walter

Hooper. Grand Rapids, MI.

"Believing in the reality of spiritual energy, I am indeed happy to answer its command with my mental and physical energy.

"I hold that the physically toned and tuned individual enjoys more potential for realizing and maintaining a mystical, religious, transcendent life, for offering the sacrifices and surrenders of which James writes. The image of 'the praying hands,' to choose a well-known symbol for the awe-inspired, obedient, communing person, strikes me as being as limited as the belt-turning production line worker was to Laban. The tone, aligned body is an available instrument offering more opportunity for integrated surrender and sacrifice. 'Nothing is more spiritual than the human body.' (George Sheehan, 1978) On its knees or contracting its way toward inner quiet, the examined body happily responds to the universe's, and its own, varied necessities.

"Afterword
All of this may seem rather eccentric. I am not unaware of the threat involved in following formalized, regimented repetition. I had eccentric mind fixes in childhood, e.g., 'Step on a crack, you break your mother's back.' I sincerely believed, and assiduously, devoutly kept my head down as I walked home from grammar school, missing the beauty above. I recall also a relentlessly open closet door which I, when having passed by it, closed with religious fervor.

"In the summer of my twenty-first year I read my first book on Zen and the following fall A Connecticut Yankee in King Arthur's Court, Mark Twain's biting indictment of the medieval church. The combined effect of my reading these two works was a falling away from organized religion and my renouncing anything more ritualized than a walk alone in a forest. I suppose that after six years I could no longer cope with the beauty

of the forest without acknowledging that beauty with a 'formal and customarily repeated act.'

"Since returning to organized religion and to ritual, I recall the ancients' 'moderation in all things.' I strive for that Golden Mean, between falling into slavery to a barrage of personal ritual, and living 'the unexamined life' which Socrates deemed 'not worth living.' ...."

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(Ed. Note: Financing sacred dance groups is a phase of sacred dance that needs some input. Here is a first article by Doug Adams, SDG member. Also see "Recommended Reading" for a publication on financing.)

DOUBLE YOUR SACRED DANCE HONORARIUM
by Doug Adams

"All of us do workshops, liturgical dances, and presentations where we receive small honoraria far below the amount that should be paid. Often the church paying such a small sum has no budget for the arts or only a small budget for outside speakers. While we should all work to increase such budgets for the arts at every church, I have found ways to more than double the sacred dance honoraria I receive for the time being. I urge other Sacred Dance Guild members to consider these possibilities that will sustain us and our work that may otherwise be deflated by chronically low financial return.

"I first thought of these possibilities when attending a major dance concert and seeing how many products (books, pamphlets, recordings, posters, and tee shirts) were sold in the lobby before the concert, during intermissions, and after the concert. In later discussions with dance companies, I discovered that some of them made more on the product sales than they did

on dance concert ticket sales. In fact, the product sales made it possible to concentrate on dance work rather than spending time in working jobs unrelated to dance.

"Over the last fifteen years, I have explored various development of products to sell at the dance workshops, presentations, and liturgical dances I lead. One may do this on a smaller or larger scale depending on the scope of what you are financing. For the last ten years, I have been donating all the honoraria and product profits from my dance workshops and have been able to support a good part of the work done by others in dance at Pacific School of Religion through the Margaret Taylor Endowment for Dance. Because I have a full time job as professor of Christianity and the Arts at Pacific School of Religion, I am able to use the proceeds to facilitate other dance efforts at P.S.R.; but I know others who do not have full time jobs who sell products at workshops and so make it possible for themselves to concentrate on dance.

"Margaret Taylor (who also donates her book royalties to the Taylor Endowment at PSR) taught me a long time ago that many people will buy dance books at a workshop but would not order them through the mails. So, I always set up a bookstore of dance books and booklets and articles at each dance workshop or at each dance performance (or outside in the narthex at a liturgical dance). When I am negotiating with the sponsors of my appearance in worship or my workshop work, I explain why such a bookstore set-up is needed; i.e. to supplement the very low honorarium they are paying and to make available the resources. Sometimes they already have a bookstore operation at their church or workshop; and in those cases, they often handle the products for part of the profits. Othertimes they will assign someone from their church to run the bookstore or I will have

someone from our dance group run it. And on other occasions, a volunteer from our church will go along with our group and staff the bookstore.

"Various products are helpful. The simplest product is a packet of a few xeroxed sheets that detail the dances you have taught the people in the workshop. Body and Soul Dance Company has such a packet that they sell for $5 and which people are eager to buy. The advantage of such a packet is it can be run off by xerox in the small quantity you need and for little cost. Also I sell many short articles that I have written and have permission to reproduce. Such three or four page articles sell easily for $1 each. And I also sell a number of dance books which I receive on consignment from The Sharing Company. On many of those books, the seller makes 20%, although some of the books (which they stock from other publishers) provide a smaller discount to the seller. Sales tax is non-existent in some states; and books are not taxed in some states with sales tax. Only in a few states are books subject to sales tax; so, it is important to check out the laws in whatever state you are working. (You can find that out by asking at any store that sells books.) While you could not get books on consignment from most publishers because you are not a bookstore and likewise they would not give you a discount, you can as a Sacred Dance Guild member get books on consignment to sell (and receive a discount so that you make a profit on sales) from The Sharing Company which functions in so many ways as the publishing arm of sacred dance.

"In ordering books to sell from The Sharing Company, I have learned that at workshops the following types of books will sell: 1) books written by workshop leaders; and 2) books rec-

ommended by workshop leaders. So, it is wise to order only books that you feel are quite valuable and which you intend to mention strongly in your workshop presentation. For narthex sales before or after a dance concert or liturgical dance, some books may sell if they are described in the program notes or worship bulletin as valuable. Often when I am giving a workshop, I have books for sale right in that room so people can browse before and after the workshop and buy on the spot. (Do not order too many books; and order only those you intend to strongly recommend; for the postage costs of returning unsold books can wipe out your profits.)

"The Body and Soul Dance Company (of which I am a member of the Board of Directors) has not only packets of dance descriptions and books and booklets written by the Company's members but also film strips, tee shirts, and other products. Photographs and posters of your dance work should also be on sale. (And at a dance concert, one should also have refreshments for sale at intermission and perhaps before and after as well. I know one dance group that raises most of their budget through the sales of baked goods and beverages at their dance concerts. And their auxiliary of friends donates such baked goods and beverages and staffs the sales tables.)

"If you think that sales and promotion of products is not appropriate for a person of your sensibility as an artist, then read about Martha Graham or Ted Shawn or most other heads of dance groups who have sustained their art. Such leaders are usually very savy financially. Jesus is reported to say we should be 'as wise as serpents and as harmless as doves.' And Jesus' parables show Jesus' interest in characters who know how to sustain work and life in this world. Jesus does not hate the material life. And those who appreciate the arts should not resent material

life either.

"Of course the responsibilities of performing and leading dance worship or workshops often make it helpful to have someone else sell the products. Martha C. Yates has written an excellent work of 56 pages entitled FINANCING A SACRED DANCE CHOIR which you should obtain for $3.00 per copy plus $1 postage/handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224. She discusses how to develop support groups: auxiliaries, patrons, etc. who can facilitate your product sales. (Her booklet also gives much other helpful advice on financing your dance group. No one should leave home without a copy of Martha Yates' Financing A Sacred Dance Choir.)

"And I have learned to never leave home without a few books or other products to sell even if I am going to a brief half hour at a small class or circle meeting. Although I may sell only a book or two there, such sales mount up significantly over the years and keep me from resenting such small meetings. Such product sales in fact allow me to do a number of smaller events with churches who may pay little -- events I often could not afford to do without such product sales. So, sell the tickets, write the articles and xerox them, order the books, take the photographs, and on with the dance!

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(Ed. Note: It seems very appropriate to include the following article by Doug Adams since it deals with BOOKS:)

WITHOUT BOOKS THE PEOPLE WILL PERISH: SACRED DANCE PUBLICATION POSSIBILITIES by Doug Adams

"Dennis Benson once told me that he writes books in order to receive invitations to lead workshops. Another friend told me that he led workshops in order to sell his books. And we reach

many more people though our writings than we will ever reach in person. I strongly urge you to consider the articles or booklets or books you may write to help finance your sacred dance ministry as well as spread that ministry to many persons you may never meet. I consider such sharing of ideas to be an act of stewardship.

"It is evident that we are in a boom time of sacred dance publication. Numerous new books concerning sacred dance appeared in 1984 by such noted sacred dance leaders as Margaret Taylor, Carolyn Deitering, Carla DeSola, Doug Adams; and new volumes are coming in early 1985 by Cynthia Winton-Henry, Judith Rock, and others. Rather than detailing those, this article looks ahead to titles that need to be written. These ideas are drawn from the workshop I led in Berkeley at the PSR Dance week/SDG Festival in August 1984; and in the PSR Summer 1985 Dance Week (DANCE AND BIBLICAL FAITH, August 5-9), we will explore such possibilities further in another session on SACRED DANCE RESEARCH AND PUBLICATION.

"I last wrote a survey (of needed sacred dance publications) in the Winter SDG Journal (January 1980), Volume 22, No. 2, pages 1-3: 'Future Directions in Sacred Dance Research and Publication.' A number of those possibilities have not yet been explored in publication. We still need works on 'Square Dance in Sacred Dance,' 'Disco In Sacred Dance,' 'Ballet in Sacred Dance,' 'Belly Dance in Sacred Dance,' 'Latin Dance in Sacred Dance,' and 'Jazz Dance in Sacred Dance;' although we have a good beginning on the last item in Joan Huff's chapter on 'Jazz Dancing Christmas Carols'in my volume DANCING CHRISTMAS CAROLS. To that list we might add the need for 'Break Dance and Sacred Dance.' We could use volumes on various different idioms of folk dance and sacred dance to see how different genre could enrich sacred dance: i. e. 'Morris Dancing and Sacred Dance,' 'Greek Folk Dancing and Sacred Dance,' 'Israeli Folk Danc-

ing and Sacred Dance ' etc. Martha Ann Kirk has greatly enriched our sacred dance by her works on Native American Indian and Hispanic dances as used in the Catholic church historically and for all churches today. (Cf. her books Dancing with Creation and Mexican and Native American Dances in Christian Worship and Education. But we need similar volumes on appropriations of African dances, Asian dances, etc. And we need such a volume on appropriation of dances in the South Pacific Islands. I taught throughout the summer of 1976 across the South Pacific from Tahiti to Fiji; and those dance courses on early church dance enabled persons in many churches to overcome nineteenth century missionary biases and appropriate indigenous dance forms into their Christian worship.

"We certainly need many booklets or books describing actual dances (in detail) that groups are doing across the country. While many fine historical studies have been recently done, we need to know what sacred dances are occuring in black churches today, in Asian churches today, in city churches today, in rural churches today, in large churches today, in small churches today. We have a promising manuscript in process by Dane Packard showing just such detailed dances and the principles they suggest for dance in small churches: forthcoming in mid-1985 will be her new book THE CHURCH BECOMING CHRIST'S BODY: THE SMALL CHURCH'S MANUAL OF DANCES FOR HOLY SEASONS (The Sharing Company).

"More books on dancing different seasons (and especially on dancing different lectionary cycles) are needed. Especially valuable would be booklets on dancing different civil holidays that enter into worship from the Fourth of July through Labor Day through Martin Luther King's Birthday, etc. Now that we understand from scholarship that Lent is the beginning of the church year and advent is the end of the

church year(rather than the other way around), we need some serious reworking on dancing through the church year. I am working on a volume to be entitled DANCING THROUGH THE CHURCH YEAR with that schema in mind. Remember that advent really is about second coming rather than first coming. The early church clearly understood the church year begins in the period leading up to Easter. And Christmas is not to be understood as our celebrating Jesus' birth but rather our own rebirth. The church year is to be seen as not the life of the historical Jesus but rather the life of the contemporary church and Christian. This schema makes much of the church year meaningful which otherwise becomes as in-between time of waiting for someone else to do something.

"Also I believe it is time for some volumes on sacred dance in different denominations: i.e. sacred dance in Episcopal churches, sacred dance in Methodist churches, sacred dance in United Churches of Christ, etc. The fine new book that Carla DeSola introduces goes a long way toward providing that for the Catholic Church (cf. INTRODUCING DANCE IN CHRISTIAN WORSHIP.) It is important to realize that many dances fail in worship because they are put in the wrong place in the order of worship. I have seen dances (that would have worked very well and helpfully as a confession) placed after a sermon and fail. Other dances have been placed in the confession and fail when they would have worked well as a benediction. Different denominations have different rubrics and different orders of worship that open different spaces for dance. Also we need to develop a series of publications on such subjects as 'Dancing the Confession,' 'Dancing the Call to Worship,' 'Dancing the Benediction,' 'Dancing The Passing of the Peace,' 'Dancing the Sermon' etc. A very short one minute dance could function most effectively at many points in the worship and cultivate appreciation for sacred dance while a ten minute sacred dance may set back appreciation for

dance in worship. Humphreys noted 'All dances are too long.' And I suspect that many ministers would be more open to using dance often in worship if they thought it could be done without always preempting the sermon or lengthening the service. Perhaps a good volume would be 'Thirty Second Dances.' Jesus gave many fine one minute sermons: i.e. His parables.

"I am so glad we now have in print Cynthia Winton-Henry's LEAPS OF FAITH: IMPROVISATIONAL DANCE IN WORSHIP AND EDUCATION. Although the details of improvisational dance may not always be reportable, the descriptions we have are intriguing and can be noted down after the fact. And the designs within which improvisation is possible are very helpful to read. I find her LEAPS OF FAITH the most significant new possibility in sacred dance that I have encountered in years.

"Also we need volumes on ways to interrelate sacred dance and allied fields such as drama, mime, visual art, music, etc. Works on clowning in sacred dance would be helpful. Sacred dance with special populations is a subject needing more attention.

"I invite those who have interests in developing manuscripts in any of these areas to write me as follows: Doug Adams, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709. I will be teaching sacred dance in Australia through January but return to Berkeley February 1, 1985 to answer any correspondence. The best formats are booklets based on manuscripts about 20 pages of double spaced typed on 8½ by 11 sheets. All booklets are now typeset with flush right margins."

** ** ** Recommended Reading ** ** ** **

I.

FINANCING A SACRED DANCE CHOIR, 56 pages, by Martha C. Yates (1981), $3.00, The Sharing Company, P.O. Box 2224, Austin, Texas, 787682224/
Martha Yates focuses a lifetime experience in fund raising in this publication to aid every person or group relating "dance and religion." And as president for two years of the Sacred Dance Guild nationally and head of many dance groups across the country serving churches, she gives very practical advice.

The table of content shows the scope of her suggestions. The quality and practicality of her specific ideas are so helpful that everyone should acquire this publication quickly.

TABLE OF CONTENT

I. INTRODUCTION
II. VARIETIES of GROUPS: A. Formal, year round; B. Seasonal and Occasional; C. Traveling Choirs.
III. GENERAL BUDGET: A. Treasury Organization, (1) Operating expenses, (2) Capital Funds; B. Costumes, (1) Maintenance, (2) Renewal; C. Lighting Equipment; D. Music, Sound Equipment; E. Transportation, (1) Gas, (2) Bus, Train; F. Membership Fees, resource material, library; G. Support for Education and training.
IV. SUPPORT GROUPS; FUNDING SOURCES: A. Direct Sponsors, (1) Auxiliary, (2) Arts Councils or Performing Arts Association, (3) General Church Budget, (4) Patrons; B. Indirect Sponsorship, (1) Honorarium, collection, (2) Fundraising projects.
V. REPORTING AND RECOGNITION: A. Publicize individual and group sponsors; B. Write notes to meetings; C. Press releases; D. Choir Evaluation
VI. BIBLIOGRAPHY.

II.

DeSola, Carla, INTRODUCING DANCE IN CHRISTIAN WORSHIP, 1984, 184 pages, 49 photos, $7.95. DeSola writes the introduction detailing her vision on the future of sacred dance in worship. Richard Gagner's chapters give a thorough history of dance in worship; Robert Ver Eerckes' chapter describes how to dance each season of the church year; and Thomas Kane's chapter details how to dance each part of the church worship service.

III.

Moynahan, Michael, "BIBLICAL DRAMA" issue of Modern Liturgy, Feb. 1985, 32 pages, $4.00. Articles include: Michael Moynahan's "Biblical Drama," Doug Adams' "Dramatizing the Humor of Paul's Implied Dialogues," Martha Ann Kirk's "Dramatizing Feminine Images of God," Norman Fedder's "Unstiffening Those Stiff Necked People in Improvising the Bible," and Edwina Hunter's "Preaching As Biblical Characters: Mary Magdalene's Story."

IV.

Winton-Henry, Cynthia, Leaps of Faith: Improvisational Dance In Worship and Education, 1985 $3.00. This publication shares a process leading you into improvisation and experience of using improvisational dance in worship and education. In the context of worship, a dancer who is willing to be set in motion by the moment knows to take seriously the risk, the responsibility and the revelry of doing a duet with the Holy Spirit in the company of the community of faith. Improvisation is a tremendous teacher. Cynthia directs Community Dancers at Pacific School of Religion and is technical director for Body & Soul Dance Company.

For LEAPS OF FAITH by Cynthia Winton-Henry send

$3 plus $1 for postage/handling to The Sharing Company, P.O. Box 224, Austin, Texas 78768-2224.

CONTENTS

Preface
I. Leaps of Faith
II. The Way of Improvisation
Observe, Bring Yourself, Be Response-able, Come as a Guest of Silence
III. Improvisation in Worship and Education
Worship, Education
IV. Improvisational Set-ups
Large Groups (Walk Around, Circle Sense, Passing), Small Groups (Follow the Leader, Repetition, Isolation
Bibliography

Doug Adams, Professor of Christianity & Arts, Pacific School of Religion, Berkeley, California wrote the following Preface:

"In what ways does our worship witness to faith in our God who is personal? To say God is personal is to say history is not fixed nor determined. If God were impersonal, then nothing we say or do would affect the outcome of history (just as if a teacher is impersonal, then nothing we say or do in class will change the teacher's comments which will repeat again and again the same lectures impervious to the students who are present.) We call someone impersonal when they say the same predictable thing to everyone; and we see that our presence makes no difference. I once knew a teacher who at first seemed to be personal: i.e., he took questions during his lecture and seemed to respond to each one thoughtfully as if his comments were a departure from the lecture. But once I sat next to him in the seminar and noticed that his 'responses' to questions were actually word for word taken from the next point in his lecture. After that, his lectures and answers seemed shallow and impersonal.

"If we made a tape recording of a worship service (or better yet a video tape) and found that the

tape would be the same whether we were in the worship or not, then whatever amount of participation we may have is impersonal. There may be a great deal of participation (and it may be very involving); but if such participation does not change the course of what is said and done, it is impersonal. A corollary of personal participation is not knowing how it will end. If you know how it will end, then you are not experiencing the personal. If we are personally creating, rather than merely illustrating, then we do not see the finished form clearly when we begin.

"As Cynthia Winton-Henry notes, 'improvisio' means 'unforeseen'; and I find her work the most significant for dance in worship that is to become personal. Theologically, improvisation leaves room for the Holy Spirit who moves in mysterious and not predictable ways because God is God and we are not God. Much of American Protestantism is historically rooted in traditions that favored extemporaneous sermons and prayers to allow the Spirit to move in worship. Ironically today, many of those mainline Protestant denominations have little of the extemporaneous left in worship while the post Vatican II Catholic churches are giving wide latitude for the extemporaneous in worship.

"To allow personal participation (and the extemporaneous or improvisational in prayer and preaching and dance) requires us to bring greater attention and energy and preparation to worship. It requires little attention or energy to repeat the same lines over and over again; but to respond personally to what another person says requires that I listen and think anew. As Cynthia Winton-Henry details, greater skill and training are necessary for improvisational dance than for many other forms of dance. The unexpected requires much more of us.

"Biblical faith calls for the new song and the new dance not an endless repetition of the old. Judaism and Christianity we call historical religions and not cyclical ones; for our God leads us in surprising developments and not in circles. Biblical faith calls for improvisational dance.[1]"

1. For more on the personal as a theological concept, consult William Temple, Nature, Man, and God; Michael Polanyi, Personal Knowledge: Toward a Post-Critical Philosophy; John MacMurray, Reason and Emotion; and Thomas Langford and William H. Poteat, ed., Intellect and Hope. For more on the personal in liturgical dance, consult Doug Adams and Judith Rock, Biblical Criteria in Modern Dance: Modern Dance as Prophetic Form. And for more on the personal in worship, consult Doug Adams, Meeting House to Camp Meeting: Toward A History of American Free Church Worship from 1620 to 1835.

## *International Youth Year 1985*

## Participation, Peace, Development

## "BIT REVIEWS"

(Note from Ed.: The November 1984 Maryknoll issue contained the following poem that could be danced, could be sung - or could just be read.)

"THE LORD SAID, 'GO'

And the Lord said, 'Go!'
  and I said, 'Who, me?'
  and God said, 'Yes, you!'
  and I said, 'But I'm not ready yet
  and there is company coming,
  and I can't leave my kids;
  You know there's no one to take my place.'
And God said, 'You're stalling.'

Again the Lord said, 'Go!'
  and I said, 'But I don't want to,'
  and God said, 'I didn't ask if you wanted to.'
  And I said, 'Listen, I'm not the kind of person
  to get involved in controversy.
  Besides, my family won't like it,
  and what will the neighbors think!'
And God said, 'Baloney!'

And yet a third time the Lord said, 'Go!'
  and I said, 'Do I have to?'
  and God said, 'Do you love me?'
  and I said, 'Look, I'm scared...
  People are going to hate me...
  and cut me up into little pieces...
  I can't take it all by myself.'
And God said, 'Where do you think I'll be?'

And the Lord said, 'Go!'
  and I sighed,
  'Here I am, send me!'"

by Lois Hodrick, from Oakland, Calif, a Disciple of Christ missioner

in Zaire who participates in Mission Institutes at Maryknoll.

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From the December, 1984 issue of Maryknoll:

BIRTH OF A SAVIOR AND A NEW WORLD
(Excerpts from Beyond Jesus by Joseph G. Donders, Orbis Books, 1984)

"It is night
when the story starts,
a pitch-dark night.
In town the Roman
census takers
were still bending
over their ledgers
and books,
filling in the details.
Soldiers were patrolling
the streets,
when in the open field
in a stable
Mary gave birth
to her child.

And then those angels came,
first one,
then some,
and finally a whole throng.
They did not go to the census takers,
they did not go to Herod
or the high priests,
they did not even go to the monks
in the desert
to tell their news.
They went to the most marginal ones
in the neighborhood,
they went to the shepherds.

The light of the angels
shone on them;
the heavenly songs

were heard by them;
the newness,
the alternative world,
the kingdom of God
started among them.

It was not only the Child
who was born that night.
It was a whole new world,
beginning not among those
operating and managing
the old order,
but emerging from its victims
in splendor and light.

That is what Mary knew and felt.
That is what Simeon and Anna foresaw.
That is what the angels sang.
After their song
they left this earth.
They must have thought
that He together with us
could be relied upon.
Amen.

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From Maryknoll, February, 1985
(Ed. Note: This issue was dedicated to World Religions.)
"Hindu prayer for forgiveness

Shine bright, Agni, and chase away
our sin; beam down upon us grace.
May the Lord burn away our sin.

We make our offering to you
for fruitful fields and pleasant homes.
May the Lord burn away our sin.

May the high priests spring from you, O Lord.
May we also be born again in you.
May the Lord burn away our sin.

Rescue us safely, as in a boat,

across the stream, from dark to light.
May the Lord burn away our sin.
(Rig-Veda, I, 97)

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An interesting Workshop was held on January 11-13 at the Aquinas Institute, 3642 Lindell Blvd, St. Louis, Mo 63108 conducted by Sr. Maria Beesing, O.P. It was titled "Enneagram: Basics", and was described as follows:

"The Enneagram is a personality theory which originated in Sufism, the mystical tradition of Islam. It was used by the Sufi masters as an aid in guiding spiritual development of their disciples. Adhering to the practice of the ancient Near East, the Enneagram has been handed on by oral tradition from one master to another.

"According to the Enneagram, (literally, 'nine points') there are nine basic kinds of personalities. Each of these types is described by a set of observable behavioral characteristics. The distinguishing characteristics for each type is a basic compulsion which unconsciously governs behavior....

"Sr. Maria Beesing, O.P. has been a spiritual director, retreat director and presenter of personal and spiritual development programs since 1974. She completed her internship in spiritual direction and retreat direction at the Jesuit Renewal Center, Milford, Ohio. She served as a core member of the Youngstown Diocesan House of Prayer team from 1974-1976, then directed Crown Point Center, Bath, Ohio. She has extensive experience with the Enneagram and wrote The Enneagram: A Journey of Self Discovery with Robert Nogosek, C.S.C. and Patrick H. O'Leary, S.J.

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The Omega Institute for Holistic Studies of Rhinebeck, N.Y. is in the Caribbean from January 12 through the 26!

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If you are in or near Milwaukee, Wisconsin, look into the Metropolitan Arts Program, University of Wisconsin, Milwaukee School of Fine Arts, P.O. Box 413, Milwaukee, Wi 53201.

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Wondering") November 17, 1984, Montclair United Methodist Church and the Spring Festival 1984 Peace and Justice on May 6, 1984 at Central Christian Church.

The president, Ann Marie Blessin, shared two items: the Connie Fisher Endowment Fund reached its goal. Now a course in sacred dance will be offered at the Iliff School of Theology.

The second item was a story that seemed very appropriate for all SDG members:
A man spoke with the Lord about Heaven and Hell. "I will show you Hell," said the Lord and they went into a room which had a large pot of stew in the middle. The smell was delicious and around the pot sat people who were famished and desperate. All were holding spoons with very long handles which reached to the pot, but because the handle of the spoon was longer than their arm, it was impossible to get the stew back into their mouths. Their suffering was terrible. "Now, I will show you Heaven," said the Lord, and they went into an identical room. There was the same pot of stew and the people had the same identical spoons, but they were well-nourished, talking and happy. At first the man did not understand. "It is simple, said the Lord, "you see they have learned to feed each other."

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From LEAPING, Newsletter of Christian Dance Fellowship of Australia, August 1984, Number 23, Australia:

(Ed. Note: This is a most exciting Newsletter with drawings. Your editor has seen this Newsletter grow issue by issue. Check this issue of SDG Journal in the Guest Column for a mini discussion "Relating to the Dance World" from Leaping.)

AN EXERCISE IN "INSTANT CHOREOGRAPHY" with Ariette Taylor

1. In pairs we were asked to travel across the room in any way we liked, with the proviso that we should be very determined to reach our destination, and that one partner should stumble or fall, and the other help them to recover.

2. Ariette placed each pair in sequence so that the method of travel related to the one before it, e.g: one couple moving very quickly broke through an arch made by a more slow moving couple. There were about eight couples involved.

3. We all copied one particular form of travel that was very striking, (pushing your way through long grass, with sweeping arms and long slow strides.)

4. Parts two and three were joined together. We did our individual movements across the room, then ran round to the starting point, and did movement three across the room, two pairs of couples starting together.

5. We stopped at various points in the room.... The live percussion music gave way to recorded music from the ballet 'Ghosts'.

6. In our own time we looked towards the left and dropped, letting the body hang to the ground from the knees, which were bent. We repeated this movement three times.

7. Starting from the back of the room we broke away, one at a time, and began to run freely round the room.

8. When everyone was running we closed in until we formed a fairly tight circle.

9. We placed our left hand on the shoulder of the person in front, and brought the right arm over in a wave movement ,while still running.

10. The circle opened out. We turned around our

original partner with right hand down and left hand up in the air (like an aeroplane).

11. Starting from the front of the room we ran to the end and off. This exercise took just under an hour to improvise, put together, and rehearse several times.

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"INSTANT CHOREOGRAPHY" with Helen Herbertson

Helen isolated about nine different movements (eg. step, fall, kneel, crawl, rise, look, kick to the side, wave, kick to the front, kneel), with participation and suggestions from the class, which numbered about ten.

Working in a line across the end of the room we put them together as though we were in a race to get to the end. We started with movement one, went back to the end of the room and did movement 1 + movement 2, then movements 1 + 2+ 3, and so on, always going back to the end of the room to start again.

We worked in our time, and held each movement, or pause between movements, for as long as it seemed right to us, at the same time being aware of what the person next to us was doing and using their rhythm as well.

Then we did the sequence of movements with five people working from each end of the room, again in our own time. The way the movements mirrored, echoed and contrasted with each other was really beautiful.

Colin Harbinson showed us a similar building-up-sequence exercise at the CDFA conference. This involved isolating the actions in picking up a log, putting it down, reaching for the axe, chopping the log in two, putting down the axe, picking up the two halves and throwing them aside. I guess there would be endless variations you could think of.

DALCROZE EURYTHMICS - Music and Movement by Gill Clampett (Gill is director of Rejoice Dance Group of All Hallows Anglican Parish in Blackwood, Adelaide and is a member of the SA committee of CDFA.

"I like joy for it is life. I preach joy for it alone gives the power of creating lasting and useful worth" said Emile Jaques-Dalcroze, who founded the Eurhythmic method of education in music, movement and drama.

Born in 1865, Jaques-Dalcroze was a professional musician, composer and teacher. He was upset at the "dryness" of music teaching and, over more than half a century, he experimented and evolved a system of experiencing music. By observing children he realised that the most accessible, responsive and simple instrument upon which to lead children to an understanding of music is the body itself.

Movements are simple, based on familiar patterns of walking, running, stopping, turning, leaping, reaching, falling, lying. More complex patterns can be incorporated especially in the freer interpretation of rhythmic phrases.

Eurhythmics emphasises the individuality and creativity of each person, and yet has a strong element of discipline. As creative writing needs a vocabulary of words, so creative movement requires a vocabulary, (a fact ignored by those teachers today who say "do what the music tells you", resulting in feelings of inadequacy and self-consciousness, sloppy movements and arm-waving).

Heather Gell trained under M. Jaques-Dalcroze in the nineteen twenties, and pioneered the teaching of Eurhythmics in Australia. "Music through movement" made her name a household word in school broadcasts in the 'forties and fifties'. There are now licensed teachers in almost every State,

giving classes for children and adults.

I find it a great combination of creativity, musical appreciation and exercises. There is an obvious application of this method in Christian dance, for both individuals and groups. In fact, Lesley Cox, who has taught in Adelaide for many years was involved in choreographing and performing liturgical dance long before the days of C.D.F.A.

BIBLIOGRAPHY: Music, Movement and the Young Child by Heather Gell, Lets Get Moving (book and cassette) by Lesley M. Cox, The Colours of Christmas by Lesley M. Cox

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(Ed. Note: The Christian Dance Fellowship of Australia also has printed a really exciting membership-information brochure with their logo and pictures. Congratulations!)

## GUEST COLUMN

(Ed. Note: The following articles seemed most pertinent to be guest articles.)

RELATING TO THE DANCE WORLD by Gillian Rubinstein from LEAPING, Newsletter of Christian Dance Fellowship of Australia, No. 23

I took my children to a school holiday programme in May. The most popular class by far was the dance class. And it was just as popular with the boys as with the girls. This is just one example of the explosion of dance into every day life in the last few years.

Dance is becoming a most important means of self-

expression for a whole range of people whose opportunities for self-expression are otherwise pretty limited. It's cropping up all over the place, in schools, on T.V., in the playgrounds, in the streets. Even in church!

What relationship does Christian Dance have to the modern dance explosion? How should we be influenced by modern dance and what should our response be to a secular world that's learning to express itself through movement?

I feel dance is the most religious of all the arts. In primitive societies it is closely linked with religion as a sort of ritual magic. It's one of the most powerful arts. Famous dancers and choreographers describe their first experience of dance in terms that others would use of religious conversion.

Choreographer Glen Tetley, who grew up in a strict religious community in Cleveland, Ohio, said, "When I first discovered dance, well, I was thunderstruck. It was the most miraculous thing, the first thing that made sense to me!" Noemi Lapzeson, Argentinian dancer, teacher and choreographer: "When I first saw Martha Graham, I stopped talking for two days. I was quite simply in a state of shock." Tim Wengerd, American dancer: "After seeing Martha Graham I remember walking around the city until about four in the morning not really knowing who I was or where I was or what had happened to me."

It is the art that is most personally expressive. Micha Bergese trained as a cellist, but abandoned the cello to become a contemporary-style dancer because he felt, "the expression of the body is so much wider than just a musical instrument."

And perhaps it demands the most dedication. Judith Jamison says, "I have to use my body like an instrument, and yet I always preserve it as my being. I obey the choreographer, but I am

more than a choreographic instrument - because I am the kind of dancer who has to feel the dance in the pit of the stomach, in my head, as well as in my feet."

In the following articles some Christian dancers from South Australia share their thoughts and experiences in this area. I don't know that we come up with any clear answers, but I hope what we have discussed and written about will inspire others to look at the modern dance scene, and share what they feel with us.

What I think we need to learn is greater dedication, greater commitment and a fiercer pursuit of excellence. Dance critic Alan Brissende says, "Christian dance is in danger of being merely abstract movement of an ecstatic and ritualistic kind. For dance to have integrity it needs more than that - a more solid basis, an artistic excellence as well as a religious feeling. It's more than technique; it's a better quality of creativity both in the choreography and in the interpreters of the choreography. Even in secular modern dance good choreographers are terribly rare!"

At the same time we musn't let our lack of professionalism deter us! We need humility to learn from great artists and teachers of dance, but we need above all confidence in our God, who is, after all, the Creator and Originator of all dance.

All quotations from Dance by Ian Woodward, Hodder & Stoughton Knight Books 1984, an excellent introduction to the contemporary dance scene.

(Gillian Rubinstein is a free-lance journalist, a recent dance enthusiast and a member of the South Australia CDFA committee.)

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CHRISTIAN DANCE AND MODERN DANCE by Dianne Trimper from LEAPING Newsletter of Christian Dance Fellowship of Australia, No. 23

Taking Dance Classes

I've been interested in dance all my life, and I went to callisthenics classes for years. Quite a long time ago I wanted to extend my experience and I did two years of modern dance classes with the ADT. Now I feel a need to get new ideas, practise on a regular basis, and be more flexible for Christian dance, and this year I've done two terms of modern dance with Theaterama. It's given me a discipline I have not had before both personally and in dance. It's done wonders for my fitness, and I've had more definite movement possibilities to add to my normal way of working through prayer and inspiration in Christian dance.

A general rule of life for me is that we live in the world. We cannot cut ourselves off from the world. So we can use the resources that are available if we do so carefully and with discretion. There are more teachers around in the secular field and they are established in their teaching organisation, whereas there are very few Christian educational establishments.

Dangers and Challenges

But there are dangers. We can be seduced by the wrong things, though I'm not sure if it's any more dangerous in dance than anywhere else in life. We can glorify the dance rather than the source of the dance. The purpose in Christian dance is to glorify God, to teach God's message, or to worship God. Therefore we need to keep very close to God, and pray for His protection, just as we need to do in our daily life. I guess that this is emerging as a really specific role for the CDFA and for myself as co-ordinator, to warn and guide people, and to

maintain the fellowship that will give us the support we need.

We can also develop a critical attitude, and THIS IS A SIGN THAT WE ARE SLIPPING FROM WHERE WE SHOULD BE, IN HOLDING OUR PRIORITIES IN THE RIGHT PLACE. There's a difference between technical excellence and excellence of execution of what you are doing. A lot of Christian dance is imposed on people, in that they go to church to worship in their own way, and suddenly a dance group pops up and imposes on them something they really have to see. Whereas if people go to the theatre to see dance they go because of a real love for dance and an understanding of it. It's a slightly different situation. Christian dance needs to be simple so that it is within the range of people's previous experience. The most important element is that the dance has grown through prayer and inspiration from God. Also for Christian dance to achieve what it is meant to achieve it is essential that there is a rapport between the people doing it, a spiritual relationship. If you have that relationship and it has come about through prayer and a strong desire to serve, that's the quality that takes the place of technical excellence. Whereas if you try and achieve technical excellence first and foremost in Christian dance, you lose the other two elements. I don't think you can take a Christian dance and analyse it purely on technique. It will either reach the person watching it or it won't, and its quality will be in the total experience.

I do think dance should be done to the best of the people's ability, which means a lot of practice. It's one of my big hobby horses that people give adequate time for preparation, that they are completely absorbed in what they are doing, and truly give themselves in it.

I think we should look at our approach to movement very differently from the idea of personal

achievement and visual and physical excellence that's expected by the world today in all areas. By putting the emphasis in a different way we can use our bodies in a different way. If our motive is to teach, serve, worship or praise we will end up with a different product than if our motive is self-conceit or the desire to look better or do something more difficult than anyone else. I guess I have not quite sorted out where the line is drawn. It's certainly very beautiful to watch people who have achieved that technical excellence, and when a dancer is totally absorbed in the dance, that takes away his/her own self-glorification. I suppose this is another area in which we can be seduced. It's the danger of worshipping false gods, of thinking it's O.K. because the ideas are so very parallel to Christian ideas. But we must remember that even though the ideas are nearly right, they are not Christian, and therefore they are wrong. It's the difference between people who are good and people who are forgiven.

God can use anything to His purposes and as Christians we can always interpret secular dance in a Christian light. It's good to know what secular dance is saying. We can't hope to reach people unless we understand what they are saying and how they act, and I think this is a real failing of Christians on the whole, especially if they have been brought up in the church. It requires a tremendous effort of imagination and will to put yourself in the place of a non-Christian artist.

(Dianne Trimper is co-ordinator for the SA branch of CDFA.)

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DISCOVERING DANCE by Gillian Rubinstein from LEAPING Newsletter of Christian Dance Fellowship of Australia, No. 23

(Gillian Rubinstein had no experience in dance

until she became interested in Christian dance three years ago. She has learned with Kate MacMahon and the Sacred Dance Group in Adelaide and this year felt the need to study modern dance more seriously. Here she reflects on two series of dance classes at the Australian Dance Theatre.)

Dance Discovery I

The first dance class I try is Dance Discovery I, with Ariette Taylor. It consists of half an hour of modern dance exercises and three quarters of an hour of improvisation. It blows my mind. It's exactly what I want to be doing. I am amazed and grateful to God that the ADT is in Adelaide, and I am there too! I love modern dance exercises. There are such profound truths in contraction and release, fall and recovery, and the firm contact with the ground. I love the flexed foot. It's such a humble and vulnerable gesture. The exercises could be a time of prayer. Later Ariette says a good dance class should be like going to church. I wish church was more often like a good dance class! ...

Having been converted to Christianity recently and from a very worldly background, I find the classes very seductive. I like the easy-going uninhabited atmosphere and realize I have missed it during four years in Christian circles. I feel secure in Christ, but sometimes wonder if I am in fact betraying Him. At one stage Ariette asks us to improvise a relating movement with a partner symbolising attraction and pursuit...

Dance Discovery II

Next I take a five week course with Helen Herbertson. We do a lot of valuable technique work on fall and recovery and some interesting pre-choreographic exercises. Again the emphasis is on relating and I am surprised to find that though in technique I am probably the least proficient in the class, in relating I am one of the most confident. Surely this is because the inner assurance Jesus

gives us and His loving concern for others in our hearts make us more sensitive and open to other people in every way.

In both classes, and also in Mimi Roche's modern ballet classes at the Madley Dance Space which I have just started going to this term, we exercise and improvise to live percussion played by tremendously talented musicians who can improvise to whatever you are doing. I find this inspiring and very helpful - much more satisfying than dancing to taped music....

Attitudes are Important

I meet a lot of dance addicts, and am in danger of becoming one myself. But I am brought up short by the Holy Spirit when I go to the YWAM production of Toymaker and Son. I find I am disappointed by it. The movements seem so amateur and the dancers so large and ungraceful. The costumes look unprofessional and stage cramped. I have acquired a critical eye. My husband and children get the message that comes from the heart of the performers, but I miss it. I have to come before my Lord, and repent of that and I hope I never forget the lesson He teaches me.

I always pray before, at, through and after every class. I have to keep a very clear picture in my head as to why I am going to the classes - to learn more about dance so that I can maintain and improve the gift God has given me and use it for His glory. I pray for no self-consciousness, for healing when I feel inadequate and defensive, for concentration (6.00 pm at the end of a day that often starts at 6.00 am is not the hour of maximum alertness!), for forgiveness for envying those who are so much younger and more supple than myself, for perseverance when I feel like chucking the whole thing in. And I pray for the chance to establish loving relationships with teachers and fellow students and opportuni-

ties to talk about Jesus. I try to remember constantly that wherever I am, at a modern dance class or at a church service, I am there as His ambassador. Pray for me that I don't let Him down.

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Editorial -

The Spring Issue of the JOURNAL will center its focus on SHARING, sharing your ideas, form, content, or choreography on the seasons of Thanksgiving, Advent, Hanukkah, Christmas, Epiphany, Lent, Easter, etc.

A form could be made up, but probably your own presentation would be the easiest and quickest. Try to do this as quickly as possible before your ideas so well done recently fade away into time!!

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ENDOWMENTS *** ENDOWMENTS *** ENDOWMENTS

Attention SDG MEMBERS: Do write Doug Adams, 1798 Scenic Avenue, Berkeley, Ca., 9460 or Carla De Sola and Company, Omega Liturgical Dance Company, in residense at The Cathedral Church of St. John the Divine, 1047 Amsterdam Ave., New York, New York 10025 to contribute to Doug's endowmen and to Carla's Peace Development Fund.

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FFFFFFFFFFFFFFFFFF FILMS FFFFFFFFFFFFFFFFFF

SDG Members - Your Editor strongly recommends the film "THAT'S DANCING". The list of dances and dancers is far too long to list.

Nancy Christiansen, choreographer, member of the SDG sent in the following from New York

THE NEW TWENTY THIRD (Tune is the New Twenty-Third)

BECAUSE THE LORD IS MY SHEPHERD
arms - on "Because" both arms move together in an outward and overhead circular movement, crossing at the heart on "my" and completing circle outward.
feet - stand still in third ballet position on "Because"; right foot forward on "Lord"; left foot steps forward on "Shepherd".

I HAVE EVERYTHING THAT I NEED
each person makes a full turn to the right; small steps
arms - waist high; right palm in, left palm out, sweeping around with body as it turns, bending a bit at the beginning of the turn and swelling upward a bit on "everything", then down again.

HE LETS ME REST IN MEADOWS GREEN
arms - right arm sweeps from right to left, waist height, palm down, on "he lets"; same arm moves from left to right, palm up on "rest in"; same arm pushes out away from body to the right with a graceful pushing motion, palm outward on "meadows green".

AND LEADS ME BESIDE THE QUIET STREAM
arms - both arms held slightly away from and to rear or hips, palms facing front.
feet - right foot steps forward on "leads"; left forward on "beside"; right foot forward on "quiet". Whole group is moving to their right.

HE KEEPS ON GIVING LIFE TO ME, AND HELPS ME TO DO WHAT HONORS HIM THE MOST
two at a time ( or appropriate number according to number of dancers) move center stage to form a circle facing inward.
arms - both arms with palms facing inward high

overhead sweeping down to sides and to rear; hold that position until all dancers are in circle.
feet - small running steps until into desired position; on "honors" all arms swing upward into center of circle

EVEN WHEN WALKING THROUGH THE DARK VALLEY OF DEATH, VALLEY OF DEATH
each person turns outward, still in circle; whole body moves down into a low, tight position, head buried under arms, fists clenched; by the time the second "valley of death" either on one knee, both knees or on the floor.

I WILL NEVER BE AFRAID, FOR HE IS CLOSE BESIDE ME
in contrast to previous position, each dancer rises slowly to feet and head, face, arms depict a freeing position.
on "for he is close beside me" maintain same free position, but move closer to person next to you; all arms are down at sides, but a bit away from body, palms out. On "close" cross arm with person next to you at part of arm between wrist and elbow. Dancers should be in groups of three to six, depending on size of group.

GUARDING, GUIDING ALL THE WAY
remaining in same position as previous phrase, take right step forward on "guarding", left step forward on "guiding"; while doing this, keeping arms in crossed psoition, raise them overhead and clasp hands.

HE SPREADS A FEAST BEFORE ME
all arms down; person or persons right stage thrust right arm waist high, palm up, to right across person to his/her right on "spreads"; next person does same on "feast" and last person or persons on "before".

IN THE PRESENCE OF MY ENEMIES HE WELCOMES ME AS HIS SPECIAL GUEST
move with backward steps into one circle facing outward with both arms thrust in front, shoulder

height and outward with head bent down between arms on "in the presence of my enemies."
Each person takes one step outward, one at a time, from circle with right foot on each syllable of the phrase "he welcomes me as his special guest"

WITH BLESSINGS OVERFLOWING
remain in circle, each person turning to her right so as to face the back of the next person; left arm in front, palm in, waist height as in fourth ballet position; on the word "overflowing" body bends to left or outward from center of circle, bending from waist up; right arm is held overhead, palm down and bends with body.

HIS GOODNESS AND UPBRAIDING KINDNESS SHALL BE WITH ME ALL OF MY LIFE
all take a step with right foot into center of circle, right arm high overhead and meeting in center of circle; left foot leaves floor behind
on "his goodness and upbraiding kindness"
on "shall be with me all of my life" each person turn to right, so as to remain in circle, but facing outward; both arms are overhead and wide, with palms facing inward; head and eyes are high.

AND AFTERWARD I WILL LIVE WITH HIM FOREVER, FOREVER IN HIS HOME
each person takes one step forward with right foot on "afterward" then left step forward on "live"
On "forever, forever" both arms still high, palms inward, swing body back and arch back.
on "in his home" bring body forward in a bowing position; arms moving downward to either side, palms out.

FOREVER IN HIS HOME
from low forward bend, right foot steps forward and right arm moves from low to high circular position crossing body in front and moving over-

head in a circle to an extended position waist high to right; repeat with left foot and arm on "home".

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DEADLINES FOR JOURNAL

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| Fall Issue: | August 15 |
| Winter Issue: | December 15 |
| Spring Issue: | March 15 |

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SACRED DANCE GUILD FESTIVAL '85

Lancaster, Pa., June 17-21, 1985

PASSAGES THROUGH

SACRED DANCE

Watch for the SPECIAL flyer coming to you and make plans now to attend this special festival.

# BRINGING TO LIFE

# BIBLICAL HUMOR

AUGUST 12–16, 1985

Learn many ways in mime, drama, storytelling, and clowning to bring Biblical humor to life in worship and education as experienced leaders offer numerous workshops, daily worship with arts, evening performances, and panel discussions.

## FACULTY

**Michael E. Moynahan** the Berkeley Liturgical author of *Once Upon A Untold Tales*, and *How Flesh: Story Dramas Fo Religious Education.*

**Margie Brown** has taug in ten countries, is aut *Is Born, Fools In Their Stick Stories*, and as Me artist in residence at PS "Ministries of the Clow

**Doug Adams** heads the Christianity and the A is author of *Humor In T Pulpit* and regularly offe across the country on h lical humor to life in wo preaching.

**Berkeley Liturgical Dr** cializes in revealing the through the ancient art the combined techniqu mask, and story dramat

**Judith Royer,** C.S.J. te Arts at Loyola Marymo and chairs the Religion Program of the America Association.

AUGUST 12–16, 1985
at Pacific School of Rel

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**Bill Matthews** clowns in convalescent homes in his Methodist ministry. The NBC *Today* show has twice featured Bill's clowning. His writings include *Clown Ministry in Convalescent Homes.*

**Norman J. Fedder** is professor of theatre at Kansas State University and creator of the Jewish Heritage Theatre. He writes the *Godspiel* column in *Dramatics* magazine. And his books include *Wrestling With God* (an anthology of new religious drama) and *The Influence of D.H. Lawrence on Tennessee Williams.*

**Jacquie Walker** is artistic director of the Fools Rush In Mime Troupe and specializes on miming New Testament stories. She is an ordained minister in the Baptist Church.

**Wayne Rood,** professor emeritus of religious education, teaches drama and storytelling and directs plays at PSR. His writings include *The Art of Teaching Christianity* and *Scenes On The Bridge Between Theatre and Theology.*

**Martha Ann Kirk,** C.C.V.I. shares humor, play and clowning in spirituality of women saints as well as Mexican and Native American Christian traditions. She is author of *Dancing With Creation.*

**Corinthians VI** is a leading Australian liturgical performing arts group with Cathy Lee who teaches at Australian College of Christian Arts.

**Diane Apostolos-Cappadona** is a lecturer at George Washington University. She is editor of *The Sacred Play of Children* and *Art, Creativity and the Sacred.*

**Ted and Sybil Estess** are specialists on modern novels, plays, and poetry resounding with religious themes and forms suggestive for drama and storytelling. Ted directs the Honors Program at the University of Houston.

**Stephen Reid** is assistant professor of Hebrew Scriptures at PSR. He will explore the humor of Biblical prophets such as Amos and Jeremiah.

**Dale Rott** is editor of *Religion and Theatre.* His doctoral work focuses on religious dimensions of dramatic productions.

**Clif Trolin** is a specialist in using mime and drama to explore biblical texts to enliven Jewish worship.

**Tom Woodward** is an Episcopal priest, president of the Ecumenical council for drama, and chaplain at the University of Wisconsin. He is the organizer of clown groups with disabled persons and is author of "Israel and the Clown" and "Street Clowning."

BIBLICAL HUMOR WORKSHOP
gion, Berkeley, California

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\TION ($13 PER NIGHT) ☐ _____

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ACADEMIC CREDIT ☐ _____

To receive a discount, send a $50 check (applied to tuition) before April 1 and this form to Summer Session, PSR, 1798 Scenic Ave., Berkeley, CA 94709. Before April 1, tuition is $160; but after that time, tuition is $190. Preregistration is non-refundable after May 1.

If you wish information on other PSR summer workshops in the arts, check the lines below:

___ THE CHURCH'S STORY: TELLING, HEARING, ACTING (June 17–21)
___ VISUAL ARTS AND BIBLICAL FAITH (July 29–August 2)
___ DANCE AND BIBLICAL FAITH (August 5–9)

You receive 2 CEUs (Continuing Education Units) by attending the BIBLICAL HUMOR WORKSHOPS; and graduate academic credit may be arranged.

# DANCE AND BIBLICAL FAITH

AUGUST 5-9, 1985

Learn how dance and biblical faith inform each other as dance leaders from across the country present numerous workshops, daily danced liturgies, and two evening dance concerts teaching many ways to use dance in worship, education, and performance relating biblical faith. Workshops begin early Monday morning with beginning, intermediate, and advanced levels and continue through Friday afternoon. Participants receive 2 Continuing Education Units. Academic credit of 1.5 semester credits is given based on academic work.

## FACULTY

**Doug Adams** is professor of Christianity and Arts at Pacific School of Religion and author of *Changing Biblical Imagery In 20th Century Dance, Dancing Christmas Carols*, and *Congregational Dancing In Christian Worship*.

**Diane Apostolos-Cappadona** is a lecturer at George Washington University and expert on Martha Graham and Noguchi collaboration on "Embattled Garden" and "Judith." She is editor of *Art, Creativity and the Sacred* and *The Sacred Play of Children*.

**Lu Bellamak** is author of *Dancing Prayers* and *Non-Judgmental Sacred Dance*. She is founding director of Sondance Company and a member of the Phoenix Liturgical Commission.

**Corinthians VI** is a leading liturgical dance company from Australia with artistic director and dancer Cathy Lee and other members of the company. Cathy Lee is author of *Rejoice, Rejoice* and teacher at Australian College of Christian Arts.

**Carolyn Deitering** is author of *The Liturgy As Dance And The Liturgical Dancer* and *Action, Gesture, and Bodily Attitude*. She is a dancer throughout the United States and Australia and her home is Tucson, Arizona.

AUGUST 5–9, 1985 DANCE AND
at Pacific School of Religion, Berkeley

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**Carla DeSola** is author of *The Spirit Moves* and *Learning Through Dance*. She is director of the Omega Liturgical Dance Company, the resident dance company in the Cathedral of St. John the Divine in New York City.

**Ted and Sybil Estess** are specialists on modern novels, plays, and poetry resounding with religious themes and forms suggestive for dance. Ted directs the Honors Program at the University of Houston.

**Connie Fisher** is author of *Dancing The Old Testament* and *Dancing With Early Christians*. She is founding director of the Rocky Mountain Sacred Dance Guild located in Denver.

**Martha Ann Kirk** is author of *Dancing With Creation* and *Mexican and Native American Dances In Christian Worship*. She is a Sister of the Incarnate Word of San Antonio. Her doctorate includes dancing biblical women in worship.

**Barbara Lyon** is author of *Dancing Toward Wholeness: Moving Methods To Heal Individuals and Groups*. She is a leader of movement in convalescent homes and mental hospitals.

**Margalit Oved** is an internationally acclaimed choreographer of works such as "Mothers of Israel" with deep biblical insights and is also a dancer.

**Sandy Park** is a Presbyterian minister and assistant director of the Center for Women In Religion at the Graduate Theological Union. She is a teacher of Body Meditations and a member of the Halprin Method Guild.

**Phil Porter** is co-director of Body and Soul Dance Company and a graphic and costume designer. He is arts consultant at the First Congregational Church of Berkeley and co-director of the United Church of Christ Fellowship of the Arts for Northern California.

**Stephen Reid** is assistant professor of Hebrew Scriptures at Pacific School of Religion. He is an explorer of the use of motion and symbolic acts in the Hebrew prophets.

**Judith Rock** is co-director of Body and Soul Dance Company. She is co-author of *Biblical Criteria In Modern Dance: Modern Dance As Prophetic Form* and co-author of the forthcoming *Dance and Music As Performing Arts In The Church*.

**Clif Trolin** is author of *Movement In Prayer In a Hasidic Mode*. His doctorate includes the use of dance and mime to explore biblical texts. He has taught liturgical dance at Santa Clara University and leads movement in Jewish worship.

**Gwendolyn Watson** is a nationally known leader-cellist in improvisation with music and dance. She has worked with Paul Taylor Dancers and many others.

**Cindy Winton-Henry** is director of the PSR/GTU Community Dancers and is technical director of Body and Soul Dance Company. She is an improvisational dance specialist and author of "Improvisation: Making Way for an Extraordinary Ordinary Time."

BIBLICAL FAITH WORKSHOP
California

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Week One: July 29-August 2, 1985:

# VISUAL ARTS & BIBLICAL FAITH

Learn many ways in which the visual arts and Biblical faith inform each other in worship, education, and visual art creation. With a multiple staff, the many offerings include visits to museums and churches relating visual arts and Biblical faith, presentations sharpening abilities to inform theology and worship by the arts and the arts by theology, workshops doing and sharing visual arts, worship with the arts, and more. Artists are encouraged to bring examples of their art works.

## FACULTY

**Diane Apostolos-Cappadona** is editor of *Art, Creativity, and the Sacred: An Anthology in Religion and Art* and author of recent articles, "Secular Spirituality in Modern Art" and "Images, Interpretations, and Traditions: A Study of The Magdelene." She is a member of the faculty at George Washington University, Georgetown University and Mount Vernon College.

**Doug Adams** is professor of Christianity and the Arts at Pacific School of Religion. He is author of "Theological Expressions Through Visual Art Forms," "Sculpture & Painting, in the Shape of Worship and Preaching," "Biblical Criteria In Styles of Visual Arts for Worship," and "Becoming Informed by Visual Arts."

**Lu Bellamak** is an artist who links meditation and visual art as prayer.

JULY 29–AUGUST 2, 1985 VISUAL A
at Pacific School of Religion, Berkeley, Ca

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**Jane Dillenberger** is author of *Secular Art With Sacred Themes* and *Style and Content In Christian Art*. She is curator of major national exhibitions, *Perceptions of the Spirit In Twentieth Century American Art* and *The Hand and the Spirit: Visual Art and Religion In America*. At present she is also a faculty member at Pacific School of Religion and doctoral faculty at the Graduate Theological Union.

**John Dillenberger** is author of *Visual Art and Christianity in America, Benjamin West: The Context of His Life's Work With Particular Attention to Paintings With Religious Subject Matter*, and *Contours of Faith*. He was the founding president of the Graduate Theological Union and is doctoral faculty member in "Theology and Visual Arts."

**Ted and Sybil Estess** are teachers and authors in modern novels, plays, and poetry resounding with religious themes and forms suggestive for visual art.

**Kay Irwin** is a liturgical design consultant. She is an instructor in theology and the arts and an author of "Evaluating the Liturgical Environment," "Evaluating the Visual Art of Liturgy," and "Symbolizing Peace."

**Stephen Reid** is assistant professor of Hebrew scriptures at Pacific School of Religion. He is an explorer of Chagall's paintings as expressive of Biblical faith.

**The Visual Word** is an ecumenical Bay Area Worship Arts Group consisting of artists and arts advocates from many church groups who meet regularly for dialogue and enrichment. Four of the Visual Word leaders, who are all practicing artists, will offer workshops during the week: *Dorothy Clark Brooks, Nancy Chinn, Phil Porter, and Susan Edenborough*. They create a full range of visual arts for worship which includes vestments, banners, and whole environments.

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ARTS AND BIBLICAL FAITH WORKSHOP
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___ DANCE AND BIBLICAL FAITH, August 5–9
___ BRINGING TO LIFE BIBLICAL HUMOR: MIME/DRAMA/ CLOWNING/STORYTELLING, August 12–16

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## LETTERS TO THE EDITOR

From Constance Durant, 3 Chester Street, Schenectady, NY 12304

I have a brief response to your call for comments on the ideas of publications in Sacred Dance.

I have been involving myself in native American Spirituality in Dance, and I feel it is very important to give recognition to ultimate source of these dances: The Earth Mother Herself. My Cherokee background demands that the source of movement is the inspiration of the earth around us, and I feel it would be important for sacred dancers to acknowledge this sense of a beginning point.

I hope this helps your request for responses.

**

From Margaret Taylor Doane, 4242 N. Wilson Ave. Fresno, CA 93704:

It would be interesting to have a couple of sentences re: the new President and others on the board. I'm sure many members do not know each other....

(Ed. Note: 'nuf said. Do send in a note on yourselves and your Ed. will include a bit each time.)

**

From Dorothy Bowman, 73 Brewery St., Baden, Ontario, Canada NOBIGO:

Please tell me how I might receive your journal on a regular basis. I have in my possession some 1981 copies and am wondering if you are still publishing this periodical.

How I wish that some of this sacred dance action was extended across the border. I feel very much in need of kindred spirits and most

of all dance leadership. The Journal will at least keep me in touch with what is happening across the States, if not in Canada.

***

From Dottie Johnson, Frederick, Md:

Greetings! How loyal and dedicated you are to SDG. This is a brief note of personal appreciation and encouragement to you.

It seems many, many years since Beverly. It will be nice to renew associations at Lancaster in June. Joy!

(Ed. Note: Thanks, but the SDG Journal has also given your Editor "more" in so many ways.)

**

From Rev. Dr. C. L. Chilton, 3135 North 47th St. Phoenix, Ariz 85018:

You will be interested in a unique RELIGIOUS JOURNALISM PROJECT which I am promoting for "the general good."

The purpose of this letter is to kindly and earnestly request a SAMPLE COPY or BACK ISSUE of your periodical. It would be a real privilege to include your recurring publication in this growing collection covering the entire religious spectrum.

Your sample magazine, newspaper, journal or newsletter will enlarge and enhance this project now numbering some 9800 different titles. (possibly the largest assemblage of religious periodicals "under one roof" anywhere). Please help me go over the 10,000 mark!

It is my plan to donate this collection to an appropriate repository for study, research and posterity. It provides a profile of divergent beliefs, emphases, trends and methodology; quite valuable for journalists, religious historians, church leaders etc.

Just a personal note....so you'll know "where I'm coming from." After a lengthy career as Chaplain with the United States Air Force plus several pastorates, I am now retired from the active ministry....

May God give you His strength and Peace in your work.

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SPECIAL NOTES FROM "EVERYWHERE"

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A

On December 8 Margaret Taylor presented a program of eight Christmas Carols for the First Baptist Church Women in Fresno, CA. She had an ecumenical dance choir for this program.

B

The ARCHDIOCESE OF SAINT PAUL and MINNEAPOLIS is sponsoring a three evening workshop, "Movement an Dance in the Liturgical Setting."

The workshop will be held at Annunciation Parish in Minneapolis from 7:00 to 10:00 p.m. on February 4, 5, and 7. It will explore the history of dance in worship, set guidelines for what skills are necessary for liturgical dance, and provide a series of skill sessions on the responsorial dance, processional dance, and dance for a variety of ritual actions.

Julie Carda, Masters level dance instructor and nationally recognized for presentations in liturgical dance and movement will be the principal instructor.

Cindy Boggs, member of the Sacred Dance Guild and active in liturgical dance in Minnesota, and Lori Blauwert, a Franciscan novice with a strong dance and music background will also lead in the workshops.

Cost of the program: $35.00 for the three evenings. For more information, contact Father James Notebaart, Worship Center, Archdiocese of Saint Paul and Minneapolis, 226 Summit Avenue, St. Paul, MN 55102, (612) 291-4422.

C

Nancy Brock, 5 Roosevelt Place, Montclair, N.J. 07042:
October 28 the Rutherford Congregational Church in Rutherford, NJ, sponsored a workshop led by Phil Porter, a member of the Body and Soul Dance Company who was visiting in the east. Phil discussed the relationship of faith and art, performed some of his own choreography and skillfully led the participants in communal dancing.

The New York Times featured an article about Avodah on Sunday, September 9. Avodah is the professional dance group directed by JoAnne Tucker, based in Westfield, NJ, which tours extensively in concerts, lecture-demonstrations and Sabbath services. One of its five members is a rabbi.

St. Paul's Liturgical Dancers, directed by Colley Ballou, dance in services at Thanksgiving, Christmas and East at St. Paul's Congregational Church in Nutley, NJ, and in other area churches as well. Last spring they danced "The Lone Wild Bird," to the Southern folk tune by Henry McFadyen, and at the suggestion of their minister did "Lord of the Dance" (with the Aaron Copland music using the tune of Simple Gifts), interspersing sections of the dance throughout his sermon. For the season of Epiphany Colley Ballou danced "What Child Is This?" as a solo for Mary, with the music of William C. Dix sung by a child.

The Sacred Dance Choir of the First Congregational Church in Irvington, NJ, enacted the story of Christmas on Sunday, December 23, with Scripture and appropriate music, all under the direction of Ann Herrick.

At the Interweave Center for Holistic Living in Summit, NJ, Nancy Brock directs a small ecumenical group of adults which has not yet scheduled any performances. Nancy will be presenting her solo program The Dance of Life at several churches in March and April, as well as in the Chapel of Hollins College in Virginia.

D

Rev. Nancy Roth, Program Coordinator, Holy Cross Monastery, Parish of Trinity Church, New York:

Holy Cross Monastery has a Dancer-in-Residence, a Franciscan friar formerly a member of the American Ballet Theatre.

On January 11-13, 1985 The Spirit Moves was held at Holy Cross Monastery, with Carla De Sola and Rev. Nancy Roth.

E

Millie Slier, 1864½ E. 16th Pl, Tulsa, Ok 74104:

Okla City member Joella Chew is developing the concept of voice/body as an Expression of faith. She has danced solo performances of "Lord of the Dance," Psalm 139 and "Will the Circle be Unbroken." Four churches in the area joined for performances of "God's Trombones" in Dec. for which Joella did the choreography.

Tulsa member Millie Slier danced the Introit in Thanksgiving Sunday service, Psalm 8 to the spoken word. On Christmas Eve danced a lullaby to Berlioz "L'Enfance du Christ," at the Fellowship Congregational Church.